INTRODUCTION

"O coelestis Jerusalem" (H. 252) by Marc-Antoine Charpentier is a *petit motet* scored for high tenor (*haute-contre*), tenor (*taille*), and bass (*basse*), with continuo accompaniment. Charpentier almost certainly composed the motet during the 1680s for use by the Jesuits at the Eglise St Louis in Paris. This elevation text is the passionate prayer of the supplicant—a prayer of yearning for the love and joy of the heavenly kingdom, as well as contrition for past sins.

Source and Chronology

There is only one extant source for "O coelestis Jerusalem" (H. 252), located in Marc-Antoine Charpentier's autograph collection, the *Meslanges autographes*: *F-Pn*, Rés. Vm1 259 (6), *cahiers* 38-39 (volume 6), folios 16v-20v [H. 252].[1] Most of Charpentier's extant music is contained within his *Meslanges autographes* in the Bibliothèque Nationale de France.[2] While the collection currently exists as twenty-eight separate volumes, it was originally organized into two series of fascicles (or *cahiers*): the "French series," numbered with Arabic numerals (1-75); and the "Roman series," numbered with Roman numerals (I-LXXV). Both series have some *cahiers* missing.

After Charpentier's death these *cahiers* were bound into the current twenty-eight volumes. An examination of the contents of the *Meslanges autographes*, such as the ordering of the *cahiers* within the two series, the handwriting styles, the choice of annotations, and the correlation between compositions and known events, enables us to assign dates to many of the works within the manuscript. For the most part, the ordering of the *cahiers* within the *Meslanges autographes* suggests that the French and Roman series were compiled both chronologically and concurrently.[3] There are, however, certain anomalies that indicate that the ordering cannot always be used as a means of establishing the chronology of the works within the collection.[4]

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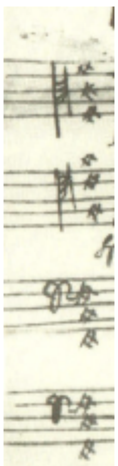
[1] Charpentier set a slightly abridged version of the text, "O coelestis Jerusalem" as the *petit motet*, H.435 (in *F-Pn*, Vm[1] 1175[ter], fols 14–20). Although scored for *haut-dessus* (G2), *dessus* (C1), and *basse* (F4), it draws on similar musical imagery to H. 252 to convey the meaning of the text. The spelling of the title of the autograph manuscript is discussed in Patricia Ranum, "*Meslanges, Mélanges, Cabinet, Recueil, Ouvrages*: L'entrée des manuscrits de Marc-Antoine Charpentier à la Bibliothèque du roi," in *Marc-Antoine Charpentier: Un musicien oublié* (Sprimont: Mardaga, 2005), 141-154.

[2] The 28 volumes are also available in a facsimile edition, Marc-Antoine Charpentier, *Œuvres complètes de Marc-Antoine Charpentier: Meslanges autographes* (Paris: Minkoff, 1990-2004).

[3] H. Wiley Hitchcock, *Les Œuvres de / The Works of / Marc-Antoine Charpentier: catalogue raisonné* (Paris: Picard, 1982), 27.

[4] For more information relating to the chronology of Charpentier's *Meslanges autographes*, see Catherine Cessac, *Marc-Antoine Charpentier* (Paris: Fayard, 2004); C. Jane Gosine, "Questions of Chronology in Marc-Antoine Charpentier's "Meslanges Autographes": An Examination of Handwriting Styles," *Journal of Seventeenth-Century Music* 12, no. 1 (2006) (http://sscm-jscm.press.uiuc.edu/v12/no1/gosine.html); C. Jane Gosine, "Marc-Antoine Charpentier, "Élévation au S Sacrement (H 264) for 3 voices (TTB) and basso

Cahier 38, which contains the first part of "O coelestis Jerusalem," can be dated because the first motet in that *cahier*, *Luctus de morte augustissimae Mariae Theresiae reginae Galliae* (H. 331), was composed on the death of Queen Marie Thérèse (30 July 1683). *Cahier* 39 (beginning on folio 20 of volume 6), in which "O coelestis Jerusalem" is completed, is, however, written on Jesuit paper (unlike *cahier* 38), and shows a later style of handwriting. In Ex. 1a, the C-clef is a middle-period clef, with just one vertical stroke either side of the clef. In Ex. 1b, the C-clef is a later clef, with two vertical strokes on the left side and one on the right.[5] This suggests that the latter part of the motet was copied some time after the music in *cahier* 38.



Ex. 1a: Final folio of *cahier* 38 (volume 6, folio/page 19)[6]



Ex. 1b: First folio of *cahier* 39 (volume 6, folio 20r)

continuo," *The Web Library of Seventeenth-Century Music, WLSCM* No. 14, November 2008 (http://aaswebsv.aas.duke.edu/wlscm/Charpentier_Elevation/Index.html); Laurent Guillo, "Les Papiers à musique imprimés," *Revue de musicologie* 87 (2001): 307–69; H. Wiley Hitchcock, *Les Œuvres de / The Works of / Marc-Antoine Charpentier*; H. Wiley Hitchcock, "Les Œuvres de Marc-Antoine Charpentier: postscriptum B, un catalogue," *Revue de musicologie* 70 (1984): 37–50; H. Wiley Hitchcock, "Marc-Antoine Charpentier: Mémoire and Index," *Recherches sur la musique classique française* 23 (1985): 5–44; C. Jane Lowe (Gosine), "The Psalm Settings of Marc-Antoine Charpentier" (Ph.D. diss., University of Cambridge, 1990), 1-24; Patricia Ranum, *Vers une chronologie des œuvres de Marc-Antoine Charpentier: les papiers employés par le compositeur: un outil pour l'étude de sa production et de sa vie* (Baltimore: Author, 1994); Patricia Ranum, "Marc-Antoine Charpentier, compositeur pour les Jésuites (1687–1698): quelques considérations programmatiques," in *Marc-Antoine Charpentier : Un musicien oublié*, 231-246; Patricia Ranum, "Marc-Antoine Charpentier (1643-1704), composer for the Guises, the Jesuits, the Sainte-Chapelle of the Palais" (http://www.ranumspanat.com/html pages/charpentier_intro.html, accessed May 12, 2010); Shirley Thompson, "The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance" (Ph.D. diss., University of Hull, 1997) (http://ethos.bl.uk/Home.do, accessed May 12, 2010); Shirley Thompson, "Reflections on Four Charpentier Chronologies," *Journal of Seventeenth-Century Music* 7, no. 1 (2001) (http://sscm-jscm.press.uiuc.edu/v7no1.html).

[5] The style of clef formation in *cahier* 40 (folio 37 of volume 6) returns to the earlier form of clefs as found in *cahier* 38. Paper that is labeled "Jesuit" includes a watermark with the emblem associated with the Jesuits. See Patricia Ranum, *Vers une chronologie*, 11-14.

[6] The numbering of the page at the end of *cahier* 38 changes from foliation to pagination: 17r-17v-18-19[=18v]-20r-20v. This is quite common in the *Meslanges* and appears to be a way of indicating the end of

The F-clefs remain consistent in their formation throughout Charpentier's lifetime, so are not used in dating, and no G-clefs are employed in this motet. The change in clef formation in "O coelestis Jerusalem" at the beginning of the new *cahier* suggests that the composer copied out the later part of the motet during the late 1680s rather than in 1683 when the earlier part of the motet probably was entered. Not only is there a difference in clef formation between *cahiers* 39 and the surrounding *cahiers*, but also, as we shall see, in the types of annotation.[7]

In other works included in *cahier* 39, Charpentier uses the style of clef formation and annotations that he adopts in later *cahiers* (particularly in those works associated with the Jesuits and written on Jesuit paper), such as the use of the terms "premier" and "second" for different vocal and instrumental parts, rather than the designations "A" and "B" found in *cahier* 40 and other *cahiers* in close proximity within the French series. He also identifies the voice types rather than simply giving the name of a singer, as he does, for example, in the works written for the Guise household. In addition, terms such as "basse continue," "acc[ompagnement] seul" and "bassons" are associated with works from the Jesuit period of the late 1680s and 1690s, rather than those from around 1683. Charpentier is consistent in the manner in which he writes the clefs in *cahiers* 40 to 62, thus making *cahier* 39 an anomaly in terms of handwriting, annotation style, and paper.[8] While in the score of "O coelestis Jerusalem" Charpentier does not include any specific references to Jesuit performers, elsewhere in *cahier* 39 he names the bass soloist, "Mr Dun," who was one of Lully's singers at the Opéra, but also performed at the Eglise St Louis. The combination of external evidence (such as the use of Jesuit paper for the latter part of the motet in *cahier* 39), and internal evidence (such as the literary style of the prayer) found throughout *cahier* 39, suggests that the motet was intended for use during Mass at the Eglise St Louis. By the late 1680s, Charpentier was employed by the Jesuits as *maître de musique*—a position described by Brossard as "the most brilliant of appointments."[9] Charpentier remained at St Louis until 1698, when he moved to the Sainte Chapelle. He composed a wide range of music for the Jesuits, including motets, psalm settings, Magnificats, *leçons et répons de ténèbres*, and litanies for solo voices, ensembles, multiple choirs, and instruments, as well as some purely instrumental music. Charpentier's music for the Jesuits reflects the culture of affective spirituality that formed the basis of worship at St Louis.
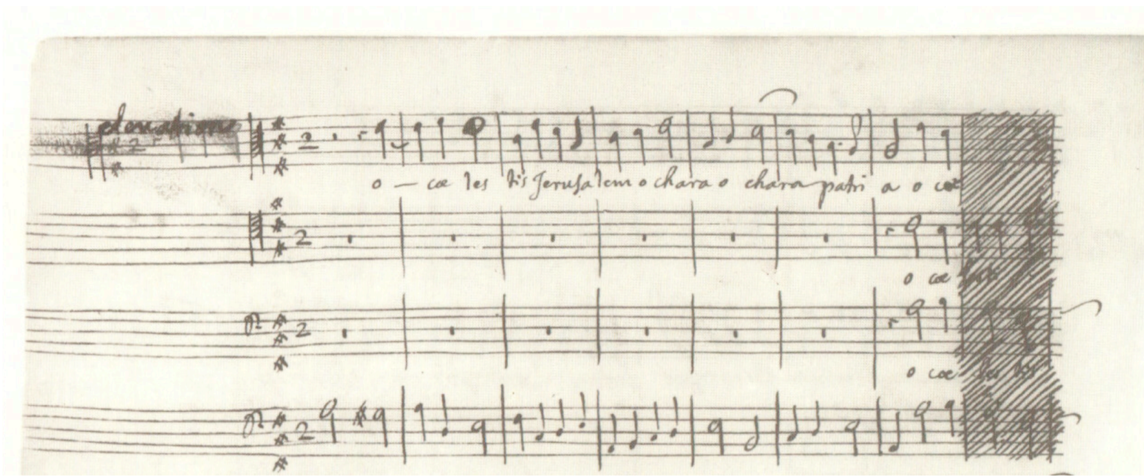
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one *cahier* and the beginning of another. "more" is also written at the end of *cahier* 38 (bottom of page 19) to indicate the first word on folio 20: "[a]more." The use of a verbal cue at the end of a *cahier* to indicate the first word in the following *cahier* was also common in the autograph manuscript.

[7] There are a number of other instances in the *Meslanges autographes* in which Charpentier has recopied music later in his career. For more information, see C. Jane Gosine, "Questions of Chronology."

[8] The same clef formation, paper and annotations, used in *cahier* 39, are found in *cahier* 33—another anomaly within the Arabic series. There is also a strong stylistic similarity between Charpentier's setting of the *Magnificat* (H. 74), located in *cahier* 33, and the setting of Psalm 109, "Dixit Dominus" (H. 190), located in *cahier* 39. *Cahiers* 33, 39, 63, 64, 65, 66, LVII, LXI, LXII, and LXIV–LXIX all share similarities in the choice of paper and handwriting styles. For more information, see C. Jane Gosine, "Questions of Chronology."

[9] Sébastien de Brossard, *Catalogue des livres de musique* (Paris, 1724), 275-6.

Charpentier clearly identified "O coelestis Jerusalem" as an elevation motet. The composer began writing out the *haute-contre* line of the motet, with the first C-clef, together with the key signature and time signature, but erased them in order to write "elevation" at the start of the motet. The term serves to confirm a function for this motet for use during the Mass at the moment at which the celebrant raises the Host.



("O coelestis Jerusalem," folio 16v, volume 6 of the *Meslanges autographes*)

While the motet falls into four main musical sections, with pauses between each section, the sentiments of the text represent two main ideas: a joyful, beatific vision where "life knows no bounds," and the penitential second stanza in which the repentant sinner, "devoured by love" longs for "death's release and to be present in the sight of God."[10]

Editorial Procedures

Key signature and accidentals

This edition closely follows the notation of the original manuscript. The original key signature of two sharps has been retained, with no modernization for the key of A major. The use of accidentals has been modernized and follows the modern bar-line convention whereby an accidental remains in force for the duration of a measure unless it is canceled, rather than the original use of an accidental for each note within a measure. The additional accidentals in the original source have been tacitly removed. Accidentals and the bass figures have been modernized so that natural signs (rarely found in Charpentier's autograph manuscripts) are used where appropriate, rather than the original sharps and flats. Cautionary figures or accidentals are placed in brackets. Any additions of accidentals to the modern edition are noted in the Critical Commentary.

[10] In personal correspondence, Erik Oland has commented how the text closely mirrors Jesuit thinking in the Spiritual Exercises—perhaps suggesting a Jesuit author.

Meter

The original meter signatures have been retained throughout, along with the beaming and slurring of notes as used in the original notation. Similarly, the original tempo indications have been reproduced throughout.

Ornamentation[11]

Ornament symbols appear in the edition as they do in the original. No ornaments have been added. With no extant ornament tables by Charpentier, nor explanations of ornamentation, the interpretation of Charpentier's ornamentation remains somewhat conjectural. Charpentier only uses one ornament symbol in "O coelestis Jerusalem": the *tremblement simple* (which is the most common ornament symbol found in Charpentier's autograph manuscripts). Although in many instances within the *Meslanges autographs*, Charpentier writes out a termination for the *tremblement* (and this is even more common where Charpentier uses the double *tremblement* sign), there are no such instances in this motet. Evidence found elsewhere in the manuscript, and comparisons with contemporary French composers, suggest that the *tremblement* was usually approached from above.

Continuo figuring

With the exception of the adoption of the natural sign, only the original continuo figures have been provided. The modern performer unfamiliar with some of Charpentier's unwritten practices should note the following general rules, which may affect the appropriate realization of the continuo part:[12]

(1) Dominant chords were assumed to be major unless otherwise indicated. This affects some of the 4-3 suspensions included in this motet where the assumption would have been that the resolution onto the third would be major unless specifically indicated by a □3.

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[11] For more detailed information on ornamentation in Charpentier's music, see Shirley Thompson, "The Autograph Manuscripts," 2: 304-451.

[12] For more information on issues related to Charpentier's continuo figuring, see: Graham Sadler, "Idiosyncracies in Charpentier's Continuo Figuring: Their Significance for Editors and Performers," in *Les manuscrits autographes de Marc-Antoine Charpentier* (Wavre: Editions Mardaga), 137-156; Graham Sadler and Shirley Thompson, "Marc-Antoine Charpentier and the *basse continue*," *Basler Jahrbuch für Historische Musikpraxis*, 18 (1994): 9-30; H. Wiley Hitchcock, "Some aspects of notation in an *Alma Redemptoris Mater* (*c*.1670)," in *Notations and Editions: and Book in Honor of Louise Cuyler*, ed. Edith Boroff (New York: Da Capo Press, 1973/R1977), 127-141. For more general information on continuo realizations relevant to Charpentier's music, see Stephen Bonta, "Brossard's Practice Concerning the Use of Accidentals and the Continuo in his Instrumental Music," in *Sébastien de Brossard musician*, ed. Jean Duron (Versailles: Editions du CMBV, 1998), 213-227; Thomas Christensen, "The *Règle de l'Octave* in Thorough-Bass Theory and Practice," *Acta Musicologica* 64 (1992): 91-117; Frank T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries* (London: The Holland Press, 1961); Roberta Zappulla, *Figured Bass Accompaniment in France* (Turnhout: Brepols, 2000); Saint-Lambert, *Les principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature & le clavier* (Paris: Ballard, 1702; reprint, Geneva: Minkoff, 1974); Saint-Lambert, *Nouveau traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments* (Paris: Ballard, 1707; reprint, Geneva: Minkoff, 1972); Denis Delair, *Accompaniment on Theorbo and Harpsichord*: *Denis Delair's Treatise of 1690*, translated by Charlotte Mattax (Bloomington: Indiana University Press, 1991).

(2) The figures 4 and 5 were generally assumed to represent perfect intervals. When this was not desired, Charpentier indicated the alteration by an accidental placed next to the numeral.

(3) When the semitone *mi-fa* occurs, the first chord would be realized as a 6-3 chord rather than a 5-3 chord. See, for example, the opening measure of the motet, where the second chord on the G would have been realized as a 6-3 chord.

Pitch

The pitch used for seventeenth-century French organs was probably about a tone below modern pitch (at approximately *a'* = 392), and was referred to as *Ton de Chapelle*.[13]

Ties and slurs

The edition retains the original shape of the ties and slurs found in the *Meslanges autographes*.

Spellings

The original spellings for the Latin text have been retained throughout. Written directives, such as the instructions at the end of the second section, are included as they appear in the original source. Capitalization and punctuation have been modernized to follow modern conventions. Textual underlay reflects the French pronunciation of Latin.

Verbal Instructions

On four occasions in this motet, Charpentier includes verbal instructions for the performer:

Mm. 36-37	Suivez apres une petite pause	Follow after a short pause
M. 158.2	Viste (vite)	Fast
Mm. 167-168	Suivez a laize (suivez à l'aise)	Pause before beginning next section
Mm. 191.2	Viste (vite)	Fast

Incipit

The incipit gives the original clef, key signature, meter signature, and initial note of the piece. Charpentier does not name the voice parts in this motet, but the clefs indicate that the motet was written for *haute-contre*, *taille*, *basse* and continuo (probably organ, with melodic bass).

[13] Bruce Haynes, *A History of Performing Pitch: The Story of 'A'* (Lanham: Scarecrow Press, 2002): 97-98.

Acknowledgements

The author wishes to thank Mme Sylvie Minkoff for granting permission to include the facsimile examples taken from "O coelestis Jerusalem" (*Œuvres complètes de Marc-Antoine Charpentier: Meslanges autographes*, volume 6 (Paris: Minkoff, 1996)). The Bibliothèque Nationale de France granted permission to publish the modern edition of "O coelestis Jerusalem." The author also wishes gratefully to acknowledge the financial support of SSHRC (the Social Sciences and Humanities Research Council, Canada) for her research.

C. Jane Gosine
Memorial University
St John's, NL (Canada)

[The Critical Notes follow on the next pages.]

CRITICAL NOTES

M. 1: "Elevation" is written at the beginning of the motet, identifying the purpose for which the motet was written. This was written over the C3-clef that was smudged out so that "Elevation" could be written there.

M. 2, Hc, note 3: Charpentier corrected the quarter note E to be a half note E.

M. 7: Charpentier made an error with the writing of the *taille, basse* and continuo parts, so crossed out the notes and rewrote them in the next system.

Mm. 45-46, T: Charpentier made an error with copying out the *taille* part and corrected the notes.

M. 49, T, note 3: Charpentier wrote G (without the #), but the melodic line suggests a G#.

M. 102, T, notes 2-4: Charpentier originally wrote C#, D, E. This has been corrected to read B, C#, D to correspond with the HC.

M. 105, bc, note 3: Charpentier has corrected an error in copying.

M. 129, B: Charpentier originally wrote out the continuo part on the *basse* part by mistake. This was then erased and the rests written for the voice part.

M. 144, Hc: Charpentier altered the text from "errobis" to lugebis."

M. 145, bc, note 6: The *A-natural* is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 151, T: Charpentier altered the text from "errobis" to "lugebis."
M. 152, bc, note 6: The E natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

Mm. 153-155, bc: the continuo part is written out on a hand-drawn staff at the bottom of the page. Charpentier misjudged the number of lines of music (with the entry of the *haute-contre*) in measure 154.

Mm. 154-155: the *haute-contre* and *taille* parts are inverted on the score to save paper.

M. 156, T: Charpentier has corrected the word "patriam" (which looks as though it read "pecca-", possibly suggesting that Charpentier was erroneously looking ahead to the next phrase).

M. 157, T, note 6: The A-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 158, bc, note 6: The E-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 163, B, note 5: The A-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 163, bc, note 6: The A-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 168, bc: Charpentier erased the □3 from above the continuo line to place it below the line. The figures elsewhere are above the line.

M. 173: at the end of the page [page 19], there is a verbal cue to the following *cahier*, which begins on page 20. The word "[a]more" appears at the end of the page, pointing to the first word of the following page.

M. 188, T, note 6: The D-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 191, B, note 5: The A-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 191, bc, note 6: The A-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 196, B, note 5: The D-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.

M. 196, bc, note 8: The D-natural is implied because of the rules governing accidentals, but not indicated on the score since it was assumed that the sharp no longer governed the note.